

# The Mutual Influence between Cultural Heritage and Mural Painting in Public Places to Develop Creative Thought and Rooting Identity

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## Abstract

Mural arts are considered one of the most important arts in preserving the cultural heritage despite the diversity of its forms throughout different civilizations, where mural painting has been linked to the environment, as urban heritage is a civilized mirror of nations that expresses the extent of the development of societies. It is passed down from generation to generation

Therefore, the research problem was limited to preserving the Arab identity through mural designs that emphasize the dialogue between the artwork and the recipient and the cultural content it carries for the community members. The research followed the descriptive-analytical method to describe models of mural painting, whether locally or internationally, and an analysis of some symbols of the cultural heritage in the Kingdom of Saudi Arabia. Through it, the research reached a set of design proposals that can be implemented on the architectural walls in the Kingdom of Saudi Arabia in public places. To play a national role in sharpening the emotional charges among the citizens to emphasize the society's connection with customs and traditions and adherence to preserving its identity and authentic Arab personality to develop pride in the national identity. The study recommended the need to preserve the civilizational heritage through academic and community institutions.

**Keywords:** Civilization heritage, Identity, Mural painting - Creative thought –Public places.

## Introduction:

The ancestral heritage works to build a national entity with a distinct identity. The Arab cultural heritage is characterized by a single Arab identity with an Islamic spirit that works to nourish the spirit of searching for new and innovative research. And ideas that reflect and embody the cultural heritage, while preserving the spirit of originality and contemporary and highlight the renewed cultural thought, and interest in highlighting the most important heritage mural work, analyzing their plastic and symbolic elements, and showing their artistic repercussions in the plastic arts, with an emphasis on the Arab identity in the Kingdom of Saudi Arabia, where mural arts are considered one of the most important arts in preserving the cultural heritage despite the diversity of its forms throughout different civilizations, where mural painting has been associated with the environment, as mural painting is a civilized mirror of nations that

expresses the extent of the development of societies, and it is the embodiment and recording of social customs and traditions, that is a reflection of Cultural life in society and is expressed and transmitted from generation to another.

Therefore, the study sheds light on the mutual influence between civilizational heritage and mural painting, its impact on the development of societies and the promotion of creativity among members of society, and access to universality by emphasizing the national heritage, through monitoring and recording the cultural heritage of plastic arts in the Kingdom of Saudi Arabia, to play a national role in Sharpening the emotional charges among citizens to emphasize the community's connection to customs and traditions and adherence to preserving its identity and authentic Arab personality to develop pride in the national identity.

**Research Questions:**

- 1- What is the impact of mural painting that includes artistic heritage in public places on the culture and creativity of community members?
- 2- What design considerations must be taken into account in murals to influence the culture of members of society through the consolidation of national identity?
- 3- How to preserve the Arab identity through the use of the latest technical and technological means in the mural designs that emphasize the dialogue between the artwork and the recipient and the cultural content it carries for the members of society?

**Research Importance:**

The importance of the research is due to the emphasis on the importance of the cultural heritage in mural painting, through:

- Recognizing the aesthetics of designing the artistic cultural heritage on the architectural murals.
- Clarifying the concepts and criteria for using the cultural heritage in mural painting to develop creative thought.
- Emphasizing originality and contemporary in murals and their importance in promoting creative thinking in human life.

**Research Objectives:** The research aims to:

- 1- Preserving the historical heritage by studying the forms and symbols of the cultural heritage of plastic art in mural painting.
- 2- Highlighting the intellectual and cultural diversity in mural painting throughout the different ages.
- 3- Analyzing some murals that reflect the cultural roots of different civilizations
- 4- Designing murals with innovative visions while preserving the national identity.

**Research Methodology:** the research follows the next Methodology:

**The descriptive-analytical approach:** in describing the symbols and forms of the cultural heritage of the plastic arts of the Kingdom, analyzing its elements, extracting many forms that can be used in mural painting

and analyzing different experiences of mural painting of models from public places Inspired by the Saudi cultural heritage.

**The semi-experimental approach:** by conducting design, experiments to achieve compatibility and consistency in the design of the elements of mural painting in public places inspired by the Saudi cultural heritage.

**Research hypotheses:**

- 1- Integrating cultural heritage into the mural design emphasizes the rooting of identity.
- 2- Rooting the national identity and emphasizing the distinct cultural heritage through mural painting in public places can develop the creative thought of the members of society.

**Research limits:**

- Objective limits: the cultural heritage of plastic arts and its relationship to mural painting.
- Spatial limits: the cultural heritage in the Eastern Province of Saudi Arabia
- Time limits: some old and modern models of murals in the Kingdom of Saudi Arabia.

**Research procedures:**

- 1- Studying the cultural heritage through what was recorded in the historical murals.
- 2- Analytical study of models of heritage mural painting.
- 3- Specify the location where the virtual designs are applied.
- 4- Develop a proposed design for mural painting work in a public place that emphasizes the Arab identity and shows the extent of the impact of the cultural heritage on mural painting and the awareness of the human being of the need to preserve the cultural heritage distinctly.

**Theoretical framework:****Research Terms:**

**Civilization heritage:** Inheritance is the inheritance, it was defined in the Arabic language as the nation's heritage, as it is all that has a value that remains in customs, literature, sciences, and arts and is transmitted from one generation to another.

Civilization has been defined many definitions by anthropologists; Ralph Paddington said the civilization of any people is nothing but a bundle of intellectual and material tools that

enable this people to meet their social and vital needs by satisfying their social and vital needs. Said Edward Tylor Civilization is the complex whole that gathers within it all the beliefs, values, traditions, laws, information, arts, and any customs, behaviors, or capabilities that a person can acquire in a society. (Hamouda, 2012)

The researchers define the cultural heritage: it is everything that the ancestors left from human civilizations through different ages, whether material or immaterial, it is an expression of the thought, philosophy, and beliefs of societies.

**Identity:** as a term is the set of characteristics and traits possessed by a person or group, It is affected by the surrounding environment, and is reflected in the habits and beliefs practiced by individuals. Since humane was found in the universe his identity has been formed, sociology researchers have divided identity into individual identity and collective, social and cultural identity, .. etc. ( Rummens, J. 2000.)

From the foregoing, the researchers define identity as the features and characteristics that distinguish one thing from another; they are the features that distinguish each cultural heritage from other civilizations.

**Mural painting:** It is considered a historical document of civilizations, and peoples through different ages and is always in public places frequented by members of society, expressing their traditions, culture, hopes, and aspirations, so the recipient interacts with them easily and works to beautify the environmental spaces in public places. Mural painting is considered one of the mass arts that works to allow human harmony to provide an aesthetic environment in which the nature of the place is combined with the elements and formation of the mural work in a design vision for the artist through which he achieves the plastic and aesthetic functions of the place.

**Creative thought:** thinking outside the box, in which the artist uses all his experiences to reach creative, freely, and unconventional artistic visions. "Creative thinking is a pillar of civilized development, and the absence of renewed creative thought constitutes the core of intellectual backwardness" (Antonius, 1982). Guilford also defined it as "thinking in an open format, in which production is characterized by the diversity of answers produced, which are

not determined by the given information" (Al-Titi, 2001).

The researchers define it procedurally as thinking that is characterized by non-imitation, in which the artist exercises his experiences and artistic skills in finding new formulations and plastic treatments.

**Public places:** Abd al-Rahim knew open spaces as "Spaces for entertainment in light of the life pressures that fall upon him, as well as meeting the need to mix and meet with people in places characterized by distinctive features of public ownership". (Abdul Rahim, 2017)

And the researchers define it as the open spaces that express the needs of individuals through a set of specific functions in the urban environmental spaces that include many diverse activities.

#### Previous and related studies:

Many studies dealt directly with heritage and mural painting, whether in research or scientific messages, including the study of –Marzouk– where he dealt with historical murals in the Asir region, as well as a recording of some mural works in Abha, where he was interested in recording contemporary plastic artists. (Marzouk, 2017)

Al-Qahtani's study also dealt with the decorations of the Al-Qatt Al-Asiri and the artistic and aesthetic values it carries that contribute to the creation of distinct artistic works. (Al-Qahtani, 2019)

Another study of Mahmoud & others. under the title: The effect of moving elements on murals and their impact on the recipient through moving murals and their role in addressing, societal issues of the environment in designs, that can be implemented through integration and blending of different disciplines, especially between the art of animation and moving murals, and the employment of animation methods in architectural mural treatments. (Mahmoud, & others, 2017)

Abdel-Gawad, Khudair aimed to study Saudi folk motifs in Taif Governorate and analysis of textile decorations for old and new furniture to enrich the fine and expressive values of furniture design and their application to some types of tourist furniture with contemporary plastic visions that emphasize the national sense

and Saudi heritage. (Abu al-Khair, & Bahnasy, 2015)

Given the lack of studies in the field of mural painting in the Kingdom, it was necessary to conduct studies that concern the registration of the artistic cultural heritage, including mural painting, which it is hoped will contribute to the development and promotion of creative thought among members of society and works to find new plastic formulations in the field of mural painting characterized by originality and identity in the Kingdom of Saudi Arabia. The current study focused on addressing the cultural heritage of mural painting as a source to inspire new designs with authentic and modern heritage visions and formulations.

#### **Civilization heritage and its relationship to the historical development of mural painting across different civilizations:**

Mural painting has been associated with the expression of human feelings since its appearance in the ages of caves to the present time, recording and embodying the beliefs, customs, and traditions of peoples and community issues. The mural in the building evolved from cave walls to ancient temples and tombs, then Mesopotamia, Sumerian and Babylonian, and Greek civilization, and the images that express the manifestations of religious and military life.

In the Roman era, mural painting came on the walls, floors, and ceilings, and the decorations spread in it for adornment, and mosaic paintings appeared in the Byzantine era and the walls and floors were covered with glazed stones. The material social life and the utilitarian and aesthetic function were evident in their depictions of artistic and sports activities. Islamic arts appeared in unique manifestations, as the Muslim artist excelled in dealing with mural topics based on the Islamic faith, with lines and motifs varying between geometric and botanical.

In Europe, the mural painting was influenced by classical architecture, whether in the Gothic style, the Renaissance, and various art schools. Throughout those eras, mural painting differed in terms of the drawing style and the creative thought of the artist depending on the nature of the environment, time, and society, which is concerned with various human activities that

work to establish a community personality with thought. Positive to society.

Therefore, preserving the cultural heritage through mural painting in public places has become a national matter that must be taken care of, and to find contemporary plastic treatments inspired by the Arab cultural heritage, which mimic and fit the requirements of the times and emphasize the identity and nature of the place and time to preserve the cultural heritage through the use of heritage elements. With the national identity and symbolism in an innovative way, that heritage is an engine and a driver for innovation and renewal.

Public places are of paramount importance in achieving the optimal architectural space for cities, which is closely related to the civilizations of peoples. Hence, the presence of mural painting in public places has become important in emphasizing the rooting and consolidation of civilizations through plastic arts to achieve a visual vision for members of society of different age groups to show the aesthetics of heritage urban environments. To be a guiding light for all current and future generations.

#### **Criteria for using cultural heritage in mural painting on architectural facades:**

The cultural heritage with its elements and heritage motifs and content carries many positive messages that affect members of society of all ages and cultures, and mural painting searches on the plastic values that make up the elements, color, and spaces, so it is considered one of the mass arts that have direct contact with the members of society and which helps to enrich and strengthen The mental image of the urban and cultural environment of the community, and mural artists must reveal the most appropriate ways that affect the viewer and push him to change his behavior.

The cultural heritage constitutes an important element in building the personality, and this dimension is absorbed in the building of the personality through the institutions of socialization, and this dimension plays its role in controlling the movement of the individual in the social context. Behaviorism helps the individual to perceive, know, preserve and develop his history and civilizations. The human is an important focus of influence in

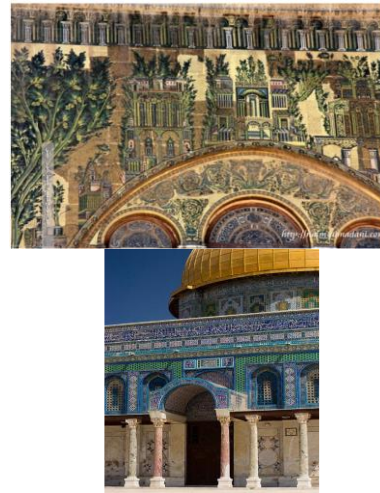


many contexts, including local or global ones. It works on the formation of social interactions and cultural frictions that lead to the building of personalities that are linked to the historical dimensions of its cultural heritage with a return on the system of social, cultural, and value.

The cultural heritage is considered one of the most important influences that contribute to the cultural change of societies and has its impact on the global level through many trends, whether in the spatial, temporal, or social environment. And a civilized record of science arts and heritage creations is an icon to record development, innovation, and renewal aimed at delivering the highest and finest means of education accompanied by interactive dazzle, and mutual influence in all societal groups, it helps the social maturity of a citizen with an Arab identity that is proud of his past and present and helps build the future Built and firmly established on values and awareness of the local and global reality in light of global changes from the continuous technological revolutions from the accumulation of knowledge.

The criteria for using the cultural heritage in mural painting on the architectural facades can be summarized: An interactive dialogue between the work and the recipient, through the study of the cultural environment and heritage Civilized society environment, and innovatively benefiting from the elements of heritage with national identity and symbolism, where heritage can be a driver and motive for innovation and renewal through innovative formulations of the elements of the cultural heritage of forms and symbols that express the function and nature of the place. Appropriate to the nature of the place to achieve the functional and aesthetic aspects of the mural and to preserve it from climatic factors.

The Muslim artist was able to deal with murals based on his faith and belief in the search for a material that can withstand different weather conditions. Mosaic flourished in the Islamic eras and spread in its colors, whether marble, glass, brick, crystal, or seashells. It adorns mosques, minarets, palaces, etc. As in the mosaic of the Umayyad Mosque in Damascus and the Al-Aqsa Mosque in Jerusalem. Figure No. (1), (2)



Figures (1) , (2)

#### Umayyad Mosque in Damascus - Dome of the Rock

Mural photography has been linked to architecture on the one hand and social aspects, and we find this in many local and international models, as in figure no. ( 3A, B, C) by artist Richard Tetrault in Port Coquitlam, Canada, a mural that adorns three walls of the Russian building in East Vancouver, with an area of 5,000 square feet. He painted it to record the customs and ceremonies associated with it to express the Belarusian individuals living in Canada and their connection to the building. The murals appeared as a means to record the identity of the community and its interdependence with the elements and drawings that belong to the environment. A group of local and international artists did the work.



Figure (3A, B, C)

The mural titled The Russian Council Works of the artist Richard Tetrault in Canada  
<https://www.wescover.com/p/murals-by-richard-tetrault-artist-at-800-campbell-ave--PH10rSCJJU>

The building occupies a prominent site in Strathcona and is located in Campbell near East Georgia. The building dates back to 1937 and

was purchased by the Russian Federation from Canadians to strengthen their communities. The mural design reflects Belarusian culture using stencils by repeating the decorative unit. The artist was inspired by the Byzantine murals and the work was executed. In 2009, a group of artists participated with him.

### **Mural painting in public places:**

There are many methods of mural painting, but it is always a means of communication between the artist and members of the community, aiming to integrate self-emotional feelings into integration and interaction with members of society through awareness of the images and the elements of the composition of the mural that constitute the cultural and civilized style experienced by the community. The real world of perceptions, feelings, and aspirations in a symbolic form releases the self-imagination and its role in developing the creative thought of individuals and revealing the emotional, cultural, and intellectual implications of the subject raised by the artist. "One of the characteristics of art is that it carries in its depth tension and contradiction, as it does not come from a strong suffering of reality, but also has a process of installation, it must acquire an objective form." (Fisher, 2002)

Art is one of the requirements of a normal life that refines the human soul and makes it an attractive dialogue between man and the data of the universe and its effective impact on society, which contributes to the advancement of the general taste of the members of society by emphasizing the aesthetics and authenticity of the spatial and societal environment, and the philosopher - Arnheim - mentions That: "without the flourishing of visual expression, no culture can function creatively."

Mural painting has gone through many developments since its inception, both in ways of handling, methods, tools, and materials, but it has remained a mass art that addresses all segments of society, recording issues, customs, and traditions on the walls to be the cultural heritage of this environment after a while through symbols, elements, and formations that distinguish them.

### **Mural art in Saudi Arabia:**

The most important characteristic of contemporary murals art is that it contains

shapes that bear symbols present in human life, as is the case in environmental symbols, which are formed within the spontaneous and aesthetic spaces adopted by the artists and which have been associated with the traditions and customs in Arab society since ancient civilizations, which was unique in the ability based on understanding the concepts of environmental symbols and their meanings from symbolic behavior.

The mural art in the Kingdom of Saudi Arabia was characterized by the association of its themes with environmental symbols, and it was the main engine for the formulation of ideas and themes, which helped the contemporary Saudi artist to use artistic forms and expressive symbols with connotations and aesthetic and plastic dimensions that are characterized by originality and contemporary. We find the march of mural art in the Kingdom of Saudi Arabia in several theses in which the impact of Islamic culture and religious spirit on the artist appeared, as some roads, bridges, and streets of the Kingdom were decorated.

Among these models is a mural on Makkah Al-Awali Bridge, which emphasizes the reciprocal relationship between the artist and community members through which community issues can be addressed. No. (4)



Figure (4) mural in Al-Awali Bridge in Makkah, Kingdom of Saudi Arabia

The mural artist is always looking for social messages that keep the participation of community members with their customs and principles and choosing the topic in proportion to the spatial environment, where we find the mural of the artist -Saud Khan- who grew up in Makkah and was affected by the environment when he designed a mural in the Jinn Mambas on King Abdul Aziz Street, the road leading to

the Holy Mosque in Mecca, the content of the work included (Prayer is better than sleep). It is one of the largest murals in the Kingdom, with an area of 150 meters & a height of three meters. It was executed. The mural was executed with mosaic material, which is one of the materials suitable for the environmental conditions of work and the ability of mosaic material and its resistance to weather factors.

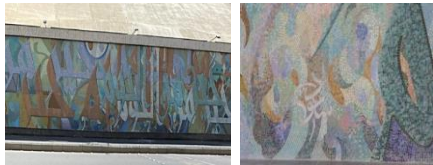


Figure (5A, B) mural of the artist Saud Khan - Mahbas Al-Jin on King Abdul Aziz Street, the road leading to the Holy Mosque in Mecca

We find the mural of the artist –Ali Marzouk - and the artist -Abdullah Hamza Al-Barqi-where they executed a heritage mural (repetition) figure (6), it is one of the largest murals in the Abha region, an example of traditional architecture in the Asir region, it's associated artistic, aesthetic and decorative elements. Acrylic colors were used in its implementation. The mural is one of the works that added an aesthetic touch to the city of Abha because it represents an aesthetic and tourist dimension, recording what distinguishes the city from a diverse architectural and decorative heritage that reflects the city's geographical diversity

It was implemented in bright colors that reflect the beauty of the region's environment and move away from matching the colors of elements and shapes, in reality following the cubist and symbolic style in a vision that combines authenticity and contemporary authenticity of the past represented in the traditional and decorative architectural heritage and contemporary plastic art with its modern techniques, the mural work represents the architectural and decorative heritage associated with it, based on the Abha's heritage and tourism status, which confirms its selection as the capital of Arab tourism for the year 2017.



Figure (6) Heritage mural (Repetition) Abha - Kingdom of Saudi Arabia

### **Mural painting of modern developments:**

The use of multimedia has become one of the important media in the methods of designing mural works, which led to an increase in the interaction between the artwork and the viewer, to form links and relationships with the recipient, and communication with other works affected and merged. Where find the opening of the first digital art museum in Tokyo in 2018, with an area of 107,000 square feet, was designed to bypass the “constraints of the physical essence.” The artist used augmented reality and digital art.

The designed exhibits appeared across the galleries. The museum enhances the interaction of man with nature and has many interactive works that simulate nature and make him interact with it through this technology to create an ideal balance between man and nature surrounding the recipient and enable him to control it.

Some of the works presented are a rainbow flow of water particles on a rock for the recipient to cross by navigating through virtual waterfalls, divided into five distinct areas and drawn using 470 projectors and supported by 520 computers and then covering each interior with a highly colored landscape for augmented reality and the use of mirrors and surreal performances for the recipient's interaction and coexistence with the landscape in a more interactive manner. Figure No. (7A, B)



Figure No. (7A, B) Mori Building Digital Art Museum: teamLab Borderless

<https://www.designboom.com/art/teamlab-flower-forest-pace-gallery-beijing-10-05-2017/>  
[http://www.mori.art.museum/contents/tm500/exhibition.html#exh\\_s01en](http://www.mori.art.museum/contents/tm500/exhibition.html#exh_s01en)

We find it in the Salvador Dali mural on Houston & Bowery Street. In New York by the artist Eduardo Kobra, it is a mural that links



between mural painting and the recipient through augmented reality techniques that link tangible reality, information, and digital images through computer programming, where the viewer enters through his phone on the mural, showing him many effects. The information is on the work surface and transfers it to another world, enabling it to interact with the artwork through visual and sound effects and move within the artwork. Figure (8)



Figure (8) Salvador Dali mural on Houston & Bowery Street 2008

<https://bigthink.com/technology-innovation/how-augmented-reality-will-revolutionize-the-art-world>

And in a mural called (Sonotune) by designers: Bevan Waite, Brian Campbell, and zeta Fernando, such deep Grewal. It was implemented at Emily University of Art and Design at the University of Oregon, which is a system of movable wall panels designed for acoustic change in large spaces to give ideal results in musical diversity or the theatre, the designer took inspiration from nature and the combination of flower shape. The natural method of opening it and the hexagonal geometric shape and its analysis into triangles. The designer relied on the repetition of the flower unit on the wall area with diversity in the use of the sizes of the plastic unit, which added an aesthetic value to the work through diversity and vitality in the work. Figure (9).

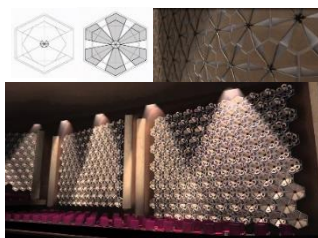


Figure No. (9) Geometric Analytical Figure for Venus Building - 2014

<https://www.youtube.com/watch?v=ErsTWTIFGGk>

### **Practical framework:**

The beginnings of the emergence of the symbol as a means of expression and transfer of ideas go back to the beginnings of the appearance of the human being, who symbolized each aspect of nature with a special symbol associated with environmental nature. In addition to being a means of communication to communicate, to express within the spaces of artistic spaces in all their forms, types, and contents, the human resorted to the symbol as a means of semantic expression expressing the self and its goals, and expression through many fields such as painting, poetry, dance, and others.

“The events and circumstances that man lived through on the one hand, and his general civilized development, on the other hand, had an impact on creating these means and their diversity” (Abdul Karim, 1973). That is, the man was able to create a form of expression that satisfies his need to consolidate his spiritual being and social stability.

The symbol is an integrated language, and it can persuade and influence. It expresses situations that must be communicated in new formats to the recipient, directly and express concepts that embody the ideas and habits of the environment through plastic symbols. And Throughout the ages and different civilizations, the plastic artist has benefited from the symbolism of heritage forms in expressing the social and cultural issues of society with the aim of interaction and integration between heritage symbols and social values related to the environment and society and developed with the development of new technologies

Through the previous axes and knowledge of the interrelationship between the cultural heritage and mural painting and the extent of its impact on human behaviors through the creative aspects and belonging to the national identity, **From the foregoing, it is clear the extent of the impact of the cultural heritage on creativity in the field of mural painting in general and in particular in public places, as it is a source of cultural and intellectual awareness for members of society that develops positive interaction between individuals.** It depends on the intellectual background of the environment that helps the artist in determining the path of his artistic creativity and in protecting his artistic














personality from imitation. Raising the level of aesthetic taste.

The following is a table of some heritage decorative units in the Kingdom to benefit from

in creating innovative wall designs that express the Arab identity in the Kingdom so that they can be implemented in many public places. The decorative units were presented in the following table 1:

Table 1: some heritage decorative units in the Kingdom


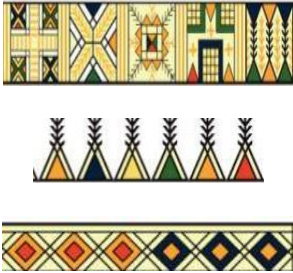
| decorative units Names | Some heritage decorative units in the Kingdom                                       | The formal signification  |
|------------------------|---|---|
| the builders           |    | It is a group of triangles, resembling a tree that rests on a triangular base, its hypotenuse is horizontal and its vertex is upwards as if it symbolizes the compact mountains |
| feathers               |    | It comes in the form of plants between the girls  |
| niches                 |   | It symbolizes the (Mihrab), which in its form represents the religious aspect   |
| corner                 |  | They are large, contiguous triangular shapes that vary in shape and may contain different forms of engraving designs  |
| Scaling                |  | It comes in the hazyah and the end and is adorned with what they call the dots, which are specific molds in shape consistent with the extension of the haze.                    |
| combs                  |  | They are parallel lines going up or down at the end of the spur, resembling the teeth of a comb.  |

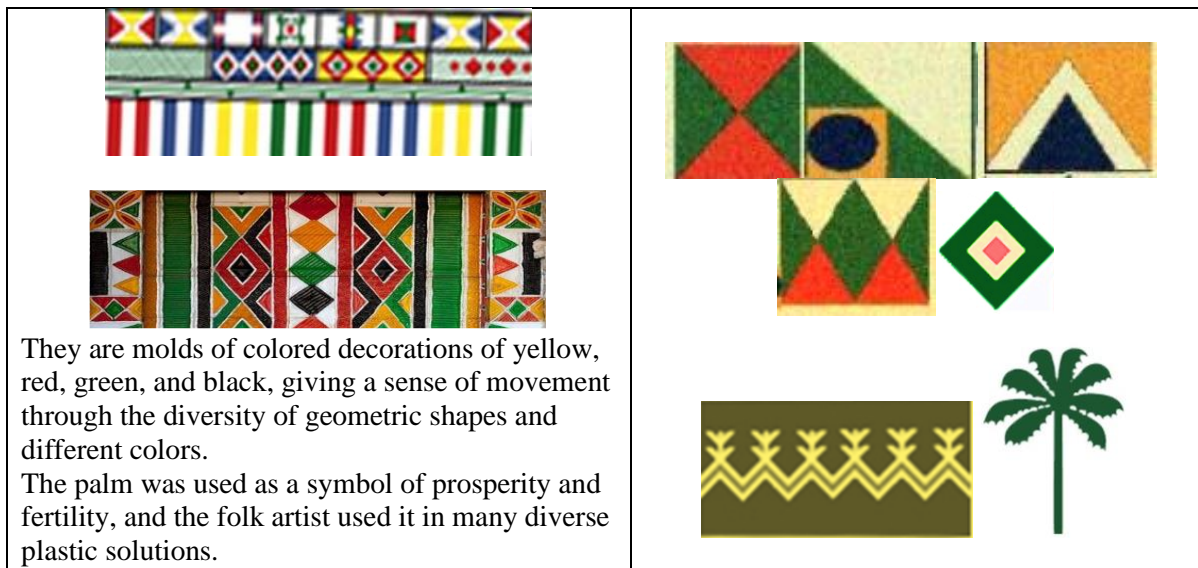
|                         |  |   |
|-------------------------|--|---|
| torture                 |   | At the end of the girls, the vertex of the triangle ends with three points resembling cornstarch  |
| Al-kaff                 |   | They are parallel lines of different colors at the bottom of the room's wall and in the corridors of the stairs   |
| the net                 |   | They are overlapping geometric squares or rhombuses that take a uniform color, and rarely have multiple colors in them                                  |
| triangles and pentagons |   | It is three or five parallel lines that come at the bottom of the inscription as its opening, and it may come alone in the staircases or the backfills. |
| amputation              |  | The collection of several styles of Al-Asiri art is on a striking and undesirable stone building, as it protrudes from the wall by about a meter.       |

software  
to obtain  
many  
plastic

Selections of the heritage decorative units shown in the previous table were taken and studied, then many innovative plastic formulations were made using multimedia such as drawing, photography, scanner, and graphic formulations inspired by heritage motifs and use them on the walls in mural designs with a national character that expresses the Saudi identity. The following table shows some of the decorations used in the proposed designs:

Table (2): some of the decorations used in the proposed designs

| decorative unit   | Elements used in the proposed design   |
|---|--|
| <div><div>A</div></div> <div>group of decorative strips on top of the feather decorations, then a decorative mesh strip of contrasting colors, followed by a set of square seals, followed by a strip called the balsanah which is a group of molds with a point inside.</div> |  |



### **Examples of suggested designs:**

#### **designs No. (1)**

Where the fence of Sikkat Al-Fan (Art Street), Riyadh Road in Al-Ahsa, was chosen, where the fence consists of a group of vertical panoramas, and the idea of the design came to emphasize the traditional motifs (feathers - the network - the girls) by giving it the largest area

of the fence with a group of horizontal heritage decorations that give a sense of breadth And balance with an emphasis on vertical and inclined spaces to emphasize the diversity of spaces, lines, and colors in an integrated system between the heritage decorative elements as Figure No. (10), (11), and the possibility of implementation on one of the murals in Al-Ahsa Figure No. (12).



Figure (10 ), (11 ) proposal for a mural design of heritage motifs



Figure. (12)



A proposal to apply the design to one of the walls of the Art Street walkway in Al-Ahsaa

### **designs No. (2)**

The work relied on the integration of heritage elements and wall space through the use of the unity of girls and feathers and the diversity between straight and circular lines emphasizing the circular space and horizontal decorative strips, while suggesting that the circle has a set of levels in the centre of the work based on another perspective base by moving the landline once The bottom of the circle is in a traditional color group between light and again in dark, and the decorative formation led to the

illusion of depth The continuity of the decorative formation with the diversity in the color degrees of the decorative units to transfer the eye to the design relations at the end of the wall gives a suggestion of balance from an architectural point of view, with an emphasis on the color formation in the different shades of brown and gray inclined to green that characterize the buildings of Al-Ahsaa, and where the diversity in the color tones of the design can be found on different parts for the fence to give a kind of vitality and diversity, As in Figure (13a, b, c). the possibility of implementation on one of the murals in Al-Ahsaa Figure No. (14).



Figure. (13A, B, C) Suggested color treatments for the design of the decorative wall units



Figure. (14) Applying the design to one of the walls of the Art Street walkway in Al-Ahsaa

### **designs No. (3)**

The design relied in its construction on the growing repetition of heritage decorative elements and diversity in sizes, colors, and directions while preserving the aesthetic values of the artwork from the coherence and harmony between the form and the floor, as in the figure ( 15A, B, c ), and it can be used as a moving wall works on the interaction between the viewer and the artwork, from Through sensors or optical projections and changing the

electronic color group of the artwork as in the figure ( 16A, B, c )Where the design thought depends on the horizontal and vertical axes to reach a design system with an emphasis on diversity in the type of units in terms of size, colors, and lines to achieve a set of aesthetic values in terms of contrast, compatibility, interconnection, and harmony between the plastic elements linked by the degree of background color.



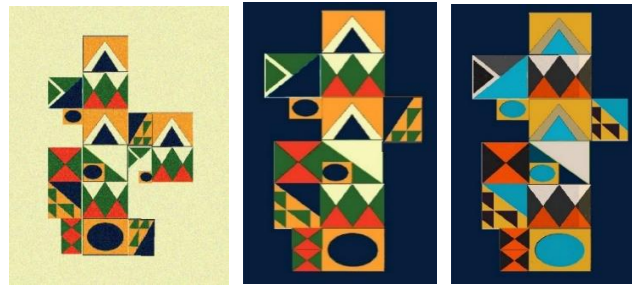


Figure (15a,b,c) A design proposal showing the relationship between traditional and background motif

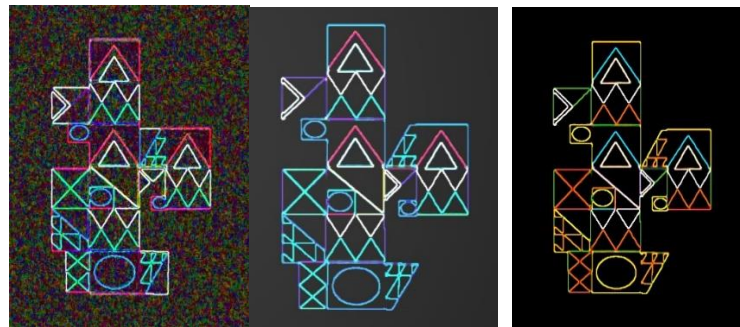


Figure. (16A, B, C, d, f, g) shows the visual and optical variables of the mural

#### **designs No. (4)**

The design idea is based on the use of decorative units in the wall in a simplified manner that emphasizes the Arab identity in Saudi Arabia by giving a distinct sense of heritage motifs. between tradition and modernity, Through the tight design construction in which many features are

achieved, including unity and diversity in the shapes, sizes, and colors of the geometric units, which gave a kind of rhythm and balance to the artwork, and the use of the shape of the palm and the geometric units represented in the unit of feathers and palms, as in the figure (17), and it was applied to One of the walls of the art path in Al-Ahsa, as in the figure (18)

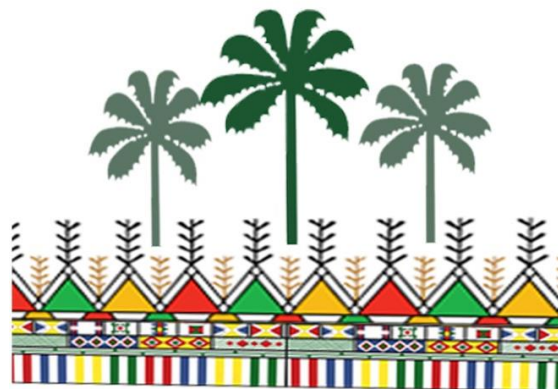


Figure (17) The use of the palm feathers and hand unit in the composition



Figure. (18) Applying the design to one of the walls of the Art Street walkway in Al-Ahsa

**Research results:** The research reached many results, including:

1. Mural photography is based on firm roots stemming from its environment to show the civilizational heritage of the community based on fixed assets and contemporary concepts that promote creativity among members of the community.
2. The artistic heritage opens up new ways of thinking and experimenting as an entry point for creativity and diversification in the field of mural painting.
3. Mural painting is considered a visual language capable of addressing and developing artistic awareness in the community.
4. Studying the cultural heritage of the decorative arts makes the artist able to formulate modern methods and make reciprocal links between the wall paintings and the architectural form in proportion to the environment.
5. The cultural heritage of decorative arts helps the artist to find multiple non-traditional decorative design forms in proportion to the architectural site and the function of the architectural wall of the building.

#### **Recommendations:**

1. Showing the components that characterize the Kingdom of Saudi Arabia from cultural heritage and working to root the core values in developing and promoting the creative design thought of the artist and community members.
2. -The necessity of preserving the cultural heritage through academic and community institutions.
3. Paying attention to modern technologies in colleges and art departments to face the developments and transformations that accompany the digital revolution in the future.
4. Emphasizing the reciprocal relationship between the cultural heritage and the strengthening of national identity, as reflected in the mural painting of symbols and expressive motifs.

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